

WINTER'S FINERY

Attention Now Centred on
Dainty Frocks.

MODISH BOLERO COSTUMES

In Favor, Especially for Youthful
Wearers.

Tailor Made Frocks Illustrating This
Phase of the Mode—Fris, Laees,
Embroidery Used Extravagantly to
Trim House Gowns, Dinner Gowns,
Evening Gowns—Many Frouces Still
Seen on Youthful Frocks for Even-
ing Wear—Changes in Bodice Lines.

Holiday finery is out in all its glory,
but there is a long stretch of wintry weather
ahead of us—unless we belong to the
lucky few who turn their faces toward
sunny climes in February or earlier—and
even now, when Christmas has come, few
women are fully equipped for winter.
The heavy street gowns and visiting frocks
of the winter are, generally speaking,
things accomplished, and it is upon the
evening gowns, dinner gowns, house gowns
etc., that attention is chiefly focused.

There is always a second flurry in the
dressmaking world, after a brief interval
of collapse following the breathless effort
to turn out all the frocks ordered for holi-
day social functions. In part, this busy
time is due to the spending of money
received by way of Christmas presents, but
there is, too, the necessity of replacing
frocks demoralized by the fast and furious



social whirl of the holiday season; and
then, for the smart set, comes the considera-
tion of outfits for Southern pilgrimages.

Already this last point is having its
influence, and not only are genuine summer
frocks to be seen in some workrooms,
but gowns to be worn here during the next
month or so are often being chosen with
a view to subsequent service in a warmer
climate. Even if she is to stay in New
York throughout the winter and spring,
the thrifty soul who buys frocks now will
buy them with a view to their being service-
able during the early spring months.

"Buy a mode or biscuit cloth," said one
fashionable dressmaker to a woman of
fashionable tastes and meagre income, who
was puzzling over the choice of a visiting
frock. "You can wear cloth for more occa-
sions and later in the season than you can
wear velvet."

"In the light shades it is very dressy,
and in the new light weight it is as com-
fortable for spring as for winter. If you
buy a light mode, champagne or biscuit
cloth now, you can have it cleaned for
spring wear, and there will be opportuni-
ties for wearing it, even in summer."

This was good advice and would apply
as well to cloth in any of the soft pastel
tints as to the color specified. If a dark
frock is required it is the part of wisdom
now to pass by the rich warm winter
colors, attractive as they are, and select
a shade of blue or brown or green that
will be serviceable, even when warm days
come.

But these questions are of interest only
to the women who must cut corners closely
in the matter of dress expenditure; and
even they will find it hard to keep spring
needs in mind when January and February
still lie ahead of us.

One thing is fairly sure. We are not
likely to see any radical changes in modes
next spring, and the frock made in up to
date fashion now will doubtless be correct
in line throughout the summer season,
though next autumn may bring forth
some new tale.

For youthful wearers, and the term
youthful is made elastic enough to cover



any age, short of elderly, the bolero cos-
tume is in high favor and the bolero coats
are more attractive than ever in detail,
with their stitchings and platings and em-
broideries and braidings, their smart
waistcoats and girdles and their handsome
buttons.

Francis, who has forged rapidly to the
front in Paris as a maker of street costumes
of the tailor type, has some exceedingly
good bolero models this winter, and Beer,
too, has turned out charming bolero street
frocks, but Paquin the bolero does prefer to
modify the bolero by little basques or coat-
tails when he uses it at all.

There are two tailor frocks pictured
among the cuts on this page, either one of
which would be a good model for late winter
and early spring use. The bolero costume
of fine, lightweight cloth has an original
feature in the little steps into which the
cloth is cut up the bolero and skirt sides.
Each corner is finished by a tiny button in
the color of the cloth.

The bolero is plaited finely at the shoul-
ders and the skirt is laid in fine plaits at the

band. There is a good sleeve upon this
model, the two puffs being separated by
tiny, vertical plaits.

The second tailor frock is a girdled bolero
bolero with short coat tails, and, while
newer than the regulation bolero, is less
extreme and more easily achieved than the
short Directoire coat without girdle.

Little revers faced with silk turn back
upon the short tails and have the effect of
buttoning there. Corresponding revers
finish the coat fronts.

The plain skirt has for its only trimming

suggesting basque lines. Frills trim the
sleeves and border the little turndown
collar; and silk matching that of the frilling
is used for a girdle and for the bows set
down the bodice front.

Another frock, as simple in line though
gaining an air of elaboration through its
trimming, is of cloth in delicate gray. Bands
of applique embroidery in shaded grays,
white and silver, run round the full skirt,
border the simple surplice bodice and trim
the long close cuff of the sleeve.

Such embroidery can be bought ready

often spoiled by over-trimming, and the
gown in such stuff sketched here pointed
its own moral, for the severity of its lines
displayed the beauty of the flower design to
best advantage and the fulness of its
folds emphasized the rich softness of the
silk. Any touch of trimming in addition
to the handsome lace forming the yoke,
narrow bertha and sleeve frills would have
detracted from the beauty of the gown,
and yet few dressmakers would have had
the wisdom or the independence to refrain
from using other trimming.

house and evening wear still sport many
frouces and frills. Three comparatively
deep lace frouces with narrow bouillonées
of silk between them trim one mousseline
skirt.

Another white mousseline frock has sev-
eral deep overlapping frouces of lace, lifted
slightly in festoon fashion at intervals
around the skirt and at each point where
the lace lifts a soft little chou of satin is
placed.

A scalloped heading edged with narrow
lace is a feature of some frouces, and little



the fancy stitching which, when well done,
is particularly smart and which promises
to be a feature of spring tailor modes.
Elaborate soutache braiding, too, is prophe-
sied for the spring tailor made, and it is
said that some of the handsomest frocks
being designed for the Riviera, where
Parisian fashions for spring always have
their preliminary trial, are being elaborately
braided in fine soutache exactly matching
the dress material in color. Such braiding
is, of course, expensive when beautifully
done and not of the shop made variety;
but a clever woman can have a design
stamped and do her own braiding if she is
ambitious enough to make the attempt.

A white cloth frock now being made
in one New York establishment has its
full skirt braided intricately to a point
some distance above the knees in fine white
silk soutache, and the bolero is almost
covered with braiding. The blouse, of
heavy white chiffon cloth, is trimmed in
lace and in motifs of braided cloth. The
original model of this costume was in the
palest champagne cloth.

The bouillonées are still prominent among
modish trimmings, and the narrow plaited
frills, too, retain their prestige, but once seen
little of the rushing so ubiquitous a few



months ago. Narrow plaited frills of silk
were the trimming for a simple cashmere
house frock shown among the cuts here
and recommended to the notice of the
woman whose dress allowance is modest.
The frilling is set in bold Greek key design,
upon the full skirt, and this skirt has a
novel detail in the very shallow plain yoke
which gives snugness just below the waist
line and is cut in two points at the front,

for use and, though somewhat expensive,
gives a maximum of effect at a minimum
expense in time and labor. The moment a
dressmaker adds a touch of hand embroidery
to a frock the price goes soaring, but many
of the applique embroideries are wonder-
fully effective and any clever seamstress
can apply them by hand, separating the
band and shaping the design into any shape
desired, just as lace is handled.

This matter of applied trimmings has
many details and suggests many possibili-
ties for the woman who has more patience
and time than money.

A dainty ball gown for a debutante was



made by a seamstress employed by the day,
but the girl who was to wear the gown
did the planning and much of the hand
work.

A fine creamy net was the material used,
and the outlines were not original, but
there was fine, corded shirring in skirt
yoke, blouse shoulders and between sleeve
puffs and around the very full skirt, and
on the blouse were applied flower gar-
lands exquisitely shaded and cut from
heavy flowered silk or one of the rich
flowered cash ribbons.

Designs cut from the gorgeously shaded
broad velvet are also used for applique
trimming, but the handling of all these
cut out designs demands artistic ideas
as well as skillful needlework, and for those
who can afford them the ready to apply
embroideries are an easier and more satis-
factory proposition.

Applique of flowered materials, the beau-
tiful flowered silks of rich, soft quality are

A flowered frock of less exquisite ma-
terial, illustrated here, had for trimming
the pinked frills which in cloth and silk
are finding favor this winter and will prob-
ably be popular upon summer frocks, be-
cause especially suited to taffeta.

In this special case the frock was of
sprigged silk, pink on a white ground,
and the pinked plissé frills, alternately
pink and white, were set on the skirt in
four groups. The frills of the lowest group
at the skirt bottom fell downward. The
second group, set on at a six inch in-
terval, stood up like crisp headings. The
two upper groups repeated the arrange-
ment of the two lower ones.

Two of the pinked frills ran over the
shoulders and down to a point at the waist
in front, and on each side of the front
at the bust line a soft bow of pink silk
was set upon the frills. Groups of pink
and white frills, half standing up, half
turning down, ended the puffed elbow sleeves.

Scalloped frills, plaited or shirred, are
upon some of the most delightful house,
dinner or dance frocks of taffeta in deli-
cate colors, and an odd little arrangement
of alternating narrow scalloped silk frills



and lace frills of the same width, with scal-
loped edge, is the original note upon a
gown of pink silk mousseline.

Still more odd was a soft white taffeta
trimmed in frills of black lace, white lace
and turquoise blue taffeta and with a gir-
dle and bodice bows of the turquoise blue.

While the tendency in street and visiting
frocks is toward plain skirts, youthful frocks
in sheer materials or soft silks intended for

bows, applique flower garlands, bouillonées
or narrow ruchings head other frouces.

One remarkably dainty and girlish dance
frock has the entire white mousseline skirt
covered with narrow horizontal frills of
fine creamy imitation Valenciennes. A soft
girdle of satin and knots of satin around
the décolletage and tucked into the full
sleeves were the only trimmings aside from
the lace, but the frock was, of course, as
expensive, in fact, as it was simple in
appearance. The narrow lace was, by the
way, set on almost flat for a few inches
below the waist line, so that bunchiness
around the hips was avoided.

A frouce adjustment much liked figures
in a chiffon evening gown shown here,
three frouces of lace with headings trim-
ming the skirt, but ending on either side
of a plain full front. A fold of satin defines
the skirt line at each frouce and a bow of the
satin is at each end of every frouce.

The draped bodice has an unusual detail
in the arrangement of its lace bertha and
sleeves, which are caught up by soft ropes
of satin to a narrow line of dark fur border-
ing the round décolletage.

Three lace frouces appear also upon the



skirt of a silk evening frock shown in one
of the cuts, but these frouces run entirely
around the skirt and are headed by narrow
bouillonées of silk. The pointed bodice
has a narrow lace bertha headed by a bouil-
lonnée which runs on down the fronts to the
girdle, and bows are set on the bodice front
and on the sleeves.

Small bows are lavishly used in the dress-
making of the season and the making of
them is quite an art, for in unskillful hands
they take on awkwardness and stiffness.

To be sure, a certain stiffness is desired
in bows of a certain popular type, but it
must be the stiffness of prim exaltation,
not the stiffness of bungling construction.

Set down the front of a pointed bodice,
in échelle fashion, small bows have become
almost too familiar, but they are used in
countless other ways, and they are an im-
portant item in the chic frock of which a
back view is given. This model in either

fine cloth or liberty satin, with under
frouces, guimpes, undersleeves and bodice
trimming of lace, is a distinctly attractive
one and not too difficult of accomplishment.

The pointed guimpe which appears in
this frock and in several others pictured
on the page has increased and multiplied
astonishingly this season.

So many of the bodices are in simple
style or draped from sides and shoulders
to bust that a V shaped opening at the
throat is more common than the round
line of last season, and this V is of neces-
sity filled in by some material contrasting
with that used for the body of the frock.

If possible, the guimpe is semi-trans-
parent, made of net, tulle, lace or other
sheer stuff over chiffon, but many women
require more warmth over the throat and
chest, if the costume is designed for other
than house wear, and for them a lining of
soft satin or taffeta is added under the
chiffon.

Lace is used for a majority of these
guimpes, but much is done, too, with tulle,
chiffon, etc., shaped by tiny pinched up
tucks or cordings and perhaps inset with
lace. Fine maline tucks transversely
in very small tucks is used for the guimpes
of many simple frocks, and in some in-
stances is more successful than a more am-
bitious guimpe would be.

Where a long mitten cuff is a part of
the sleeve, the cuff may be transparent
and match the V shaped guimpe, but the
light cuff is so readily soiled that for a gen-
eral utility frock it is well to avoid it if
possible and use only a line of light color
at the most, in a form that may be easily
replaced.

For the long transparent cuff the simple
tucked cream net with a lace finish at the
hand is a serviceable thing, not so chic as
a more ornate cuff, but readily cleaned,
easily replaced and good in effect.

The fitting of these close cuffs is a serious
matter and a thing many dressmakers fail
to understand. An all lace cuff may be
cut wherever necessary and shaped to the
wrist, but the cuffs of fine transparent
stuffs must be cunningly adjusted by tiny
tucks or shirrings or inset lace, and all of
the cuff must be fitted snugly up the out-
side seam by little silk worked loops and
buttons.

Petticoat effects, either the result of
plain front breadths and trimmed sides
or of separate petticoat and skirt, are nu-
merous and often very successful, but they
belong to the matron rather than to the
child and are at their best in a combination
of rich, heavy material with some sheer
stuff.

A very stunning model, showing the
idea in most attractive form, was of liberty
satin in a luscious apricot shade, the skirt
buttoning back in revers shape from a
petticoat formed of lace frouces. The
décolletage of the draped bodice was pointed
and lace trimmed, and there was lace upon
the sleeves.

The apricot shadings and their kindred
yellows are lovely in the satins and in all
the new plain tone silks, and the pinks, too,
run a charming gamut. After white,
these are perhaps the colors most often
seen in evening frocks, but there is a good
deal of silvery blue, and the pinkish mauve
shades are liked.

Real Irish lace, particularly in the new
flower designs in which the flower, or per-
haps only its centre stands out, detached
from the body of the lace, is more fashion-
able than ever, and point appliqué, Alen-
çon, Valenciennes, and a multitude of
novelty laces, are all used profusely.
Repuce designs upon colored grounds,
laces with concave instead of concave
figures, laces embroidered in silk or in
chenille, laces with heavy motifs of all
kinds scattered over their surfaces—all of
these are among the novelties, but none of
them compares in beauty with the time
honored favorites.

A Pupil's Progress.

"From the Philadelphia Public Ledger.
"How do you like school?" asked a father
of his little daughter, after her first day.
"I like it awfully," was the reply.

"And what did you learn to-day?" in-
quired the interested parent.
"Oh, a lot!" replied the little daughter.
"I've learned the names of all the boys."

SHY OF NEW CHRISTMAS BILLS

THE SUB-TREASURY DIDN'T HAVE
FIVES AND TENS ENOUGH.

Plenty of New Gold Pieces, Though, for
Yuletide Stockings, and Goss, Twen-
ties and Higher Notes Enough—Gay
Scene While They Were Distributed.

The Christmas drain on the Sub-Treasury
is over for another year, and again can
Uncle Sam heap up here in his big, forbid-
ding looking building his stores of clean,
new bills, shining gold and silver pieces and
even cents without sitting up nights to
worry lest the hoard will not "go around."

It didn't "go around" this year in one
way, for the demand for new five and ten
dollar bills could not be filled. For the first
time in years Uncle Sam had to send away
from his storeroom those who came seeking
to barter old bills for clean, pleasing, new
ones to tuck into some one's stocking for
Christmas evening.

There was offered from Washington no
explanation of this famine of new small
bills, which are really the most sought for
gift purposes. It was suggested that the
South and West, grown plerotic with suc-
cessive bumper crops of cotton and corn,
might have made early demands for these
bills, but it was also remembered that Uncle
Sam himself has been living quite a bit
beyond his income for a year or more and
that perhaps the supply of new bills had
been sequestered to help in making both
ends meet.

But if there were not quite enough fives
and tens there were plenty of crisp ones
and laughing, yellow twenties and hundreds
and higher denominations—too high for
most people—to say nothing of the shining
gold pieces, which seem to have been happily
designed to smuggle easily into the very toe
of one's stocking. And it was well the
supply was great, for the demand was also
great and insistent, which betokened much
joy for Christmas morning.

As it is always, some of the big bills,
with three and even four noughts,
one of these separated from its fellows by
a little comma, were torn away from their
fellows and handed over, fat and opulent,
like an old trout from some long secluded
spring hole, to some lady who had been
seen right somewhere, either in the stock
market or in business, and meant to pro-
vide for "her" this Christmas, the future
wind blow as it would.

More human, however, than all this was
the demand for bright "minor" coins, as
the staid officials put it, but which other
folks know as nickels and pennies. The
managers of the big department stores
know that somehow zest is added at Yule-
time to those male bewildering 98 cent,
48 cent bargains if the odd two cents come
back to the buyer in the shape of shining
coppers, almost golden in their newness.
So there come down to the Sub-Treasury
wagons which carry away loads of coppers
so big that they make the horses strain at
their collars, but which in value never-
theless, are absurdly disproportionate to
their bulk.

So much a feature of the holidays has
this making of change with new cents
become that great hordes of the coins are
brought on here from the mint, and every
year, this year included, the haggard
officers are driven at the last moment to
send off appeals for more coins.

You see, the honest little coin, in its
bright new dress, finds its way into the
good graces of the American people
younger and in quantity makes up for
him anything the older and spoiled folks
may conceive it lacks in quality.

The scene in the Sub-Treasury
building on the eve of Christmas is worth
going far to witness. A long line of happy
faced men and women, bankers, brokers,
brokers' clerks and stenographers, along
with the omnipresent small boy, in the
guise of a messenger or on his own
private business, come in and out under
the big dome and through the corridor,
like a huge snake whose head is at the
cashier's window and his tail away
out in Fifth street somewhere. Toes must
be stepped on, of course, but there is no
complaint, nothing but good nature as the
fine winds slowly pass the windows where
gold pieces or new bills come out and are
tucked away for the waiting stockings.
Even the tired officers are good natured.
It's contagious on Christmas eve.

FRANKIE.

The Seal From the St. Louis Exhibition
Now at the New York Aquarium.

Frankie, as they call it at the Aquarium—
the other seal there is named Jip—the new
harbor seal received here lately along with
a big lot of other marine and fresh water
exhibits from the Government's aquarium
at the St. Louis exhibition, has turned out
to be a very lively creature. It gets along
very pleasantly with Jip, but at the same
time it is a very independent seal, quite
alert to amuse itself.

It dashes about with entire self-reliance
in the seal pool, and among other things that
it does is to leap upon the coping stone
around the pool and lie there, close by the
low railing, in proximity to the spectators.

When Frankie does this an attendant is
stationed to keep visitors from touching it
or from coming too near, for Frankie might
nip them, and its teeth are very sharp.

It is not a vicious seal, but it does appear
to be rather touchy, nervous and careless and
not very discriminating.

It nipped playfully the other day at the
man who feeds it, to whom it might be
supposed it was devoted in its wholehearted-
ness, if to anybody, and tore a hole in his coat
sleeve. And so they keep visitors at a
little distance when the seal lies on the
coping.

But it is a lively seal and an attraction to
the visitors, and as for itself it seems to be
making out to have as good a time here as
it did in St. Louis.

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mands notice. It is a veritable boon. Raising the
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sion and allows the work to be FREELY WITH-
DRAWN—no breaking of needles possible. De-
pressing it instantly restores correct tension.

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and can find
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